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FLORIDA

SUMMER 2001

# History & the Arts

A MAGAZINE OF FLORIDA'S HERITAGE



## SARASOTA SCHOOL OF ARCHITECTURE

COQUINA • FLORIDA'S LITERARY SCENE  
UNIVERSITY OF FLORIDA—HISTORIC CAMPUS



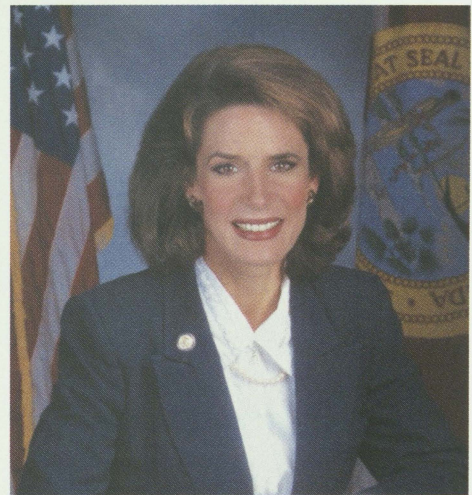
## FOCUS ON

## FINE LINES—THE WRITTEN WORD AND DISTINCTIVE DWELLINGS

**F**lorida's once mysterious and often exotic environment has inspired writers for hundreds of years. English-speaking authors began recording their stories of life and adventure on this peninsula as early as the 17th century. Jonathan Dickinson provided one of the first published accounts of the Indians of the Southeast coast in his 1699 book, *God's Protecting Providence*. In 1791, Philadelphia naturalist William Bartram published his extensive account of the botanical and cultural discoveries he made as he journeyed through the Carolinas and into North Central Florida. Since that time, library shelves have filled to overflowing with the volumes written by Florida writers. Each has a unique story to tell, inspired by their life and times in the Sunshine State.

The Florida Department of State's Individual Artist Fellowship Program offers support for today's artists of exceptional talent. The Literary Fellowships awarded by the Division of Cultural Affairs recognize practicing professional writers residing in Florida and provide support for these artists to improve their skills and enhance their careers. In this issue of *Florida History & the Arts*, you will learn of the works by some of these writers and where to find other literary resources throughout the state. As the pace of life slows for a short time in our tropical heat, I encourage you to spend some time reading poetry, fiction, nonfiction or children's books by some of the many talented authors who call Florida home.

If the summer months find you in search of new vistas, you will find that Florida architecture offers something for every structural taste. Our stories will take you on a tour of Florida's wide variety of building styles, from the Atlantic coast's alluring "sand castles" built from coquina (stone cut from naturally fused shells) to the finely polished modern lines of the Sarasota School of Architecture. We'll stop in Gainesville to learn how years of dedicated preservation of Collegiate Gothic buildings at the University of Florida have created a National Historic District surrounding the lush oasis of the Plaza of the Americas. Just as Florida inspires authors to opine, architectural inspiration is revealed in the rich diversity of permanent structures built through the ages. We hope this journey will inspire you to see Florida buildings in a new light.



*Katherine Harris*

Katherine Harris  
Secretary of State



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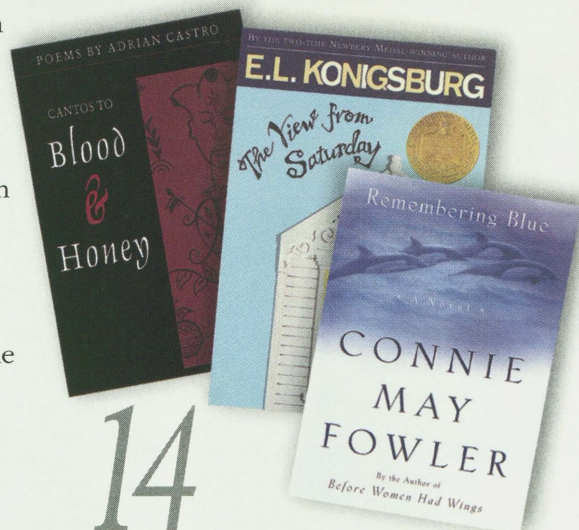
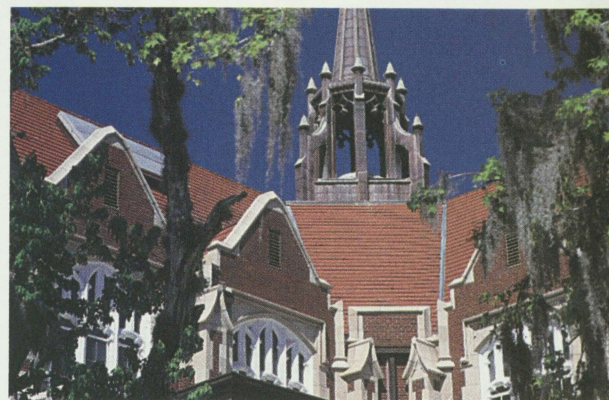
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# FLORIDA IN MY VIEW



## FLORIDA History & the Arts

*Florida History & the Arts* is published quarterly by the Florida Division of Historical Resources and the Florida Division of Cultural Affairs, Florida Department of State.

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*Florida History & the Arts* will be included in the January, April, July and October issues.

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## ■ RHEA CHILES ■

For generations, Floridians have extended their hospitality to millions of visitors from the United States and around the world who come to Florida to enjoy the bounties of our beautiful state. It follows that Floridians would establish the first state house in the nation's capital, just one block from the U.S. Capitol building, in order to provide hospitality and information to Floridians who are visiting Washington, D.C.

In 1891, Florida House was built as a three-story private residence on a corner of NE Second Street and East Capitol.

Nearby, the boarding house where Abraham Lincoln lived as a member of Congress from 1848 to 1849, was being torn down to make way for the Library of Congress. The livery stable on another corner burned down and was replaced by the U. S. Supreme Court. Located just one block from the United States Capitol, the four corners of the intersection are now home to The Folger Shakespeare Library, The Library of Congress, The Supreme Court and Florida House.



The doors were opened in October of 1973 when these words of the bronze historic plaque were placed on view on the west wall: *"This house belongs to and is for the use of the people of the State of Florida. Through their contributions, the building was pur-*

*chased and renovated to create Florida House, the first state house in the nation's capital. It is dedicated to all Floridians in the hope that here they will always find comfort and kindness. In God We Trust."*

From 9:00 a.m. to 5:00 p.m., Monday through Friday, the staff of Florida House, directed by Bart Hudson, provides refreshment, information and assistance to Floridians and their guests. The use of the house after public hours is made available to individuals and organizations for social functions on a reservation basis. They will be happy to help you plan your visit. Call 202.546.1555 or e-mail, [floridaembassy@aol.com](mailto:floridaembassy@aol.com).



TOP: RAY STANARD; BOTTOM: COURTESY FLORIDA HOUSE

While her husband served as a U.S. Senator from 1970 to 1989, Rhea Chiles was the principal innovator and founder of Florida House in Washington, D.C. Florida House is the first—and still the only—state house in the nation's capital. From 1991 to 1998 Mrs. Chiles served as First Lady of Florida. Today she chairs The Lawton Chiles Foundation which she founded in 1998 to carry on her late husband's commitment to improving the lives of children in Florida and in the nation. She is a practicing artist working in the mediums of watercolor and oil, and the editor of *700 North Adams Street*, a volume presenting the history and furnishings of the Florida Governors Mansion.



## NEWS &amp; NOTES

## NATURE &amp; HERITAGE CENTER

Do you need to know where to find the most interesting Florida forts? Are you looking for places to picnic, camp or paddle your canoe? The Nature and Heritage Tourism Center at White Springs may have just the information you're looking for. Visitors who want to explore Florida's natural areas and historic and cultural sites will find the recently opened state-sponsored tourism center is home to the most comprehensive collection of information available. Constructed and managed by the Florida Department of Environmental Protection's Division of Recreation and Parks, the center is designed to be a one-stop information hub. Visitors can browse the publication racks, search the World Wide Web, book reservations and arrange statewide tours at the Nature and Heritage Tourism Center. Located at the intersection of S.R. 136 and U.S. 41 in White Springs, the center is an easy stop off I-75 and I-10.

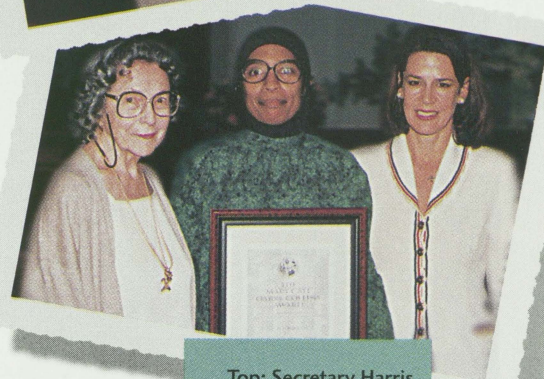
BOTTOM LEFT: ALAN NELSON; ABOVE RIGHT: MICHAEL ZIMNY



## Citizens Honored for Historic Preservation Achievements

Secretary of State Katherine Harris recently recognized two Florida citizens for their extraordinary efforts and accomplishments in the field of historic preservation. The *Senator Bob Williams Award*, given to a public employee whose service redefines the course of historic preservation in Florida, was presented to Fran Mainella. Under her leadership as Director of the Division of Recreation and Parks for the State of Florida, Mainella increased staff training, committed unprecedented funding to the restoration of vital sites that define Florida's significant resources, and supported the development of heritage tourism.

Author, activist and founding member of the Association to Preserve the Eatonville Community, N.Y. Nathiri was the recipient of the the *Mary Call Darby Collins Award*. The Collins Award is presented to a volunteer and named for the former first lady in recognition of her devotion to preserving the Territorial Period home of Governors Call and Collins, "The Grove," for all Florida citizens. Mrs. Collins joined the Secretary in presenting the award to Nathiri, who was recognized for her passionate dedication to Eatonville, now a thriving cultural destination preserved for future generations. Secretary Harris said of Ms. Nathiri, "Her extraordinary leadership and vision in historic preservation has ensured that the legacy of an entire community and its role in the heritage of our state and nation will be preserved and celebrated."



Top: Secretary Harris presents the *Senator Bob Williams Award* to Fran Mainella.

Bottom: Secretary Harris and former first lady Mary Call Darby Collins present the *Mary Call Darby Collins Award* to N.Y. Nathiri.



## NEWS &amp; NOTES

## Great Floridians Recognized

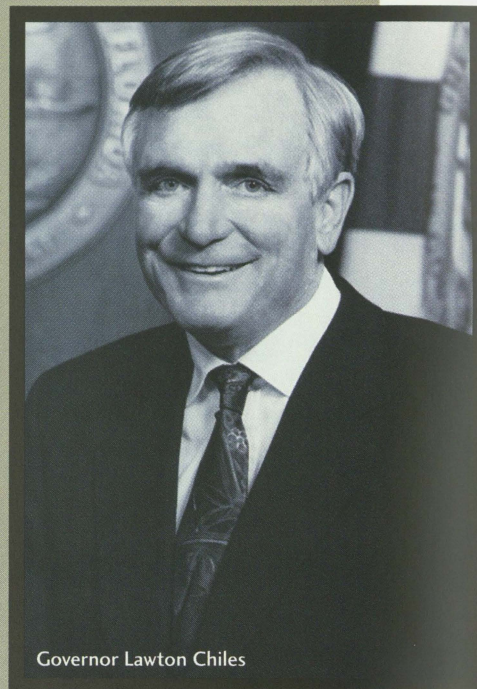
**T**he late Governor Lawton Chiles and *Diario Las Americas* publisher Dr. Horacio Aguirre were named recipients of the Department of State's *Great Floridian* award in a recent ceremony in the House Chambers of the Old Capitol in Tallahassee. The *Great Floridian* award is presented in recognition of the achievements and contributions that extraordinary individuals have made to the progress and welfare of Florida. In presenting the awards to Dr. Aguirre and former First Lady Rhea Grafton Chiles, who accepted the award in honor of her husband, Secretary of State Katherine Harris said, "It is my great privilege to recognize Governor Chiles and Dr. Aguirre for their dedication to enhancing the quality of life for all the citizens of this state."

A fourth-generation Floridian born in Lakeland, Governor Chiles spent more than 40 years in public service as a strong and compelling voice at the state and national level. Twelve years of service in both houses of the Florida Legislature ended with his famous campaign for the U.S. Senate in 1970. "Walkin' Lawton" took his campaign on foot to the people, walking more than 1,000 miles to victory. Following three Senate terms, Chiles won election to the Florida governorship. Putting his national policy experience to work, he fought for Healthy

Start, a landmark program which dramatically decreased the state infant mortality rate. During two gubernatorial terms, he tackled Florida's education system, pushed for more accountability, increased business and community involvement, and raised standards for teachers and students. Today, The Lawton Chiles Foundation, founded and chaired by former First Lady Rhea Chiles, continues his commitment to improving the lives of children in the state and the nation.

Dr. Horacio Aguirre, the founding editor of *Diario Las Americas* has been a pioneer in Spanish language journalism in Florida for nearly 50 years. Dr. Aguirre chose Miami as the home for a daily newspaper, creating a link between America and Spanish-speaking nations and cultures. In 1953, he and his brother, Francisco, founded Miami's oldest Spanish language daily when there were fewer than 25,000 Hispanic residents in the region. Just three weeks after their July 4th first edition, a date chosen out of respect and love for the United States' independence and freedom, armed conflict in Cuba brought waves of immigrants to Florida shores. Today, Miami's majority population is Hispanic.

A founder of the Inter-American Press Association, which has internationally championed freedom of the press, Dr. Aguirre received the Great Floridian award in recognition of his leadership in the Hispanic community, his dedication to the entire state, and his lifelong advocacy for the precious freedoms this nation grants its citizens. As the influence of *Diario Las Americas* has grown with the expanding population, Dr. Aguirre continues to defend the freedoms he values so highly.



Governor Lawton Chiles



Dr. Horacio Aguirre



## DELRAY BEACH

FLORIDA WATERCOLOR SOCIETY  
CELEBRATES 30 YEARS

**T**he Florida Watercolor Society (FWS) will celebrate their 30th anniversary this year with an exhibition at the Cornell Museum of Art and History in Delray Beach, from September 14 to November 11.

The society began in 1972 when Guy Beattie, then Director of the Maitland Art Center, invited Florida watercolorists to contribute their work to an exhibition. Interest in the exhibit was so strong that the Florida Watercolor Society was founded by 26 charter members. Today, with 1,200 members throughout Florida, the society has grown to become one of the largest state watercolor organizations in the United States.

Following the society's goal of educating and assisting anyone interested in the watercolor medium, FWS members volunteer to visit schools, speak to organizations, act as museum docents and teach watercolor classes. The FWS annual exhibit, held at a different museum or gallery each year, now features a large trade show, with exhibitors from all over the U.S. and Europe.

For more information on the Florida Watercolor Society contact Jerry Summer at 561.734.6223, jsumart@aol.com, or visit their new website at [www.floridawatercolor.org](http://www.floridawatercolor.org). For information about the exhibition call 561.243.7922.



*When the Spirit Moves Me*, E. Kershaw

## Historic Organ Finds Home in Jacksonville's New Symphony Hall

Like a slumbering giant, a 50-ton Casavant pipe organ built nearly 100 years ago has been reawakened to give voice to Jacksonville's Jacoby Symphony Hall. With the installation and dedication of this immense instrument, the Jacksonville Symphony Orchestra becomes the first American orchestra to install a rebuilt historic organ into a new performance hall. Its 6,215 pipes and four manuals (keyboards) make it one of the largest concert organs in the country, surpassing even those in the halls of the Chicago, Cleveland, Boston and Dallas symphonies.

Construction of the instrument began in 1912 by Casavant Freres in St. Hyacinthe, Quebec. The organ was installed in 1914 in its only other "home," the First Baptist Church of Syracuse, New York. It was dismantled in the late 1980s when that congregation moved. After remaining in storage for years in the Chicago area, the instrument was moved to Warrenburg, Missouri, where it was rebuilt by Quimby Pipe Organs. Three 18-wheelers transported it to Jacksonville in June of 2000 to begin the elaborate process of installation, tonal finishing and tuning that continued until its debut performance in March.

The installation of the organ represents the final phase of construction of the internationally recognized Robert E. Jacoby Symphony Hall at the Times-Union Center for the Performing Arts. The historic, rebuilt instrument has been presented by the Jacksonville Symphony Orchestra as a gift to the people and the city of Jacksonville. For more information call toll-free 877.662.6731 or 904.354.5547, or visit their website at [www.jaxsymphony.org](http://www.jaxsymphony.org).







Discover the visionary work of a group of Sarasota architects who for a time



BY MICHAEL ZIMNY

# ONLY YESTERDAY

## The Sarasota School of Architecture

In 1952, architectural historian Henry Russell Hitchcock wrote in *Architectural Review*, “the most exciting new architecture in the world is being done in Sarasota by a group of young architects.” Between 1941 and 1966, Sarasota became a mecca for modern architecture, unrivaled in Florida and equaled only by a few West Coast cities in California.



LEFT: ERIC DUSENBERY; RIGHT: MICHAEL ZIMNY

LEFT: THE BENNETT HOUSE, TWITCHELL AND RUDOLPH, 1950;  
RIGHT: THE UMBRELLA HOUSE, PAUL RUDOLPH, 1953

turned modern architecture on its ear.





ABOVE: THE SARASOTA VISITOR CENTER, VICTOR LUNDY, 1946; OPPOSITE PAGE LEFT: THE COCOON HOUSE, TWITCHELL AND RUDOLPH, 1951; OPPOSITE PAGE RIGHT: THE UMBRELLA HOUSE

In Florida's Gulf Coast, a group of like-minded architects came together to debate the philosophies of Abstract Expressionism in a community with a cultural tradition ready to accept tenets of Modernist design.

The result was a remarkable body of work—dubbed the Sarasota School of Architecture—that appears as fresh and new today as when it was built.

In Europe after World War I, a startling new approach to architectural design emerged. The International style (or Bauhaus as it was known under the European school that taught it) turned its back on historic precedent and exploited the new materials and technologies of the day. Traditional decorative elements or references to past architectural styles were swept away, producing a Minimalist architecture of flat-roofed buildings with smooth, unornamented walls and delicate, carefully proportioned facades.

While the Sarasota School found its inspiration in part from the philosophies of the Bauhaus, it incorporated forms of regional Southern architecture, using patios, verandas, modular construction and raised floors to open up its buildings for greater ventilation in pre-air-conditioning days. The style added a play of light and shadow, and the



color and texture of indigenous low maintenance materials, softening the cold machine aesthetic of the Bauhaus. This approach to design strengthened the connection between architecture and environment, allowing Sarasota School buildings to respect and blend well into their sites. The result was a regional Modernism which blurred the distinction between the indoors and outdoors and accommodated the lifestyle and climate of South Florida.

As the Second World War ended and the economy recovered in the late 1940s, the new style found a welcome home on Florida's Gulf Coast in and around Sarasota. Architects gravitated to the city for the chance to build daring new structures for a culturally hip society willing to take a chance on cutting-edge contemporary design. One, Ralph Twitchell, had been there since the 1920s. Trained in architecture and engineering at Columbia University, Twitchell came to Sarasota at the request of Dwight James Baum, architect

of John Ringling's Venetian Gothic mansion, *Ca'd'Zan*. Twitchell's early work was mostly in the Mediterranean Revival style, but by the 1930s he was pushing the architectural envelope, experimenting with large areas of glass and the integration of interior and exterior spaces. He also worked with local materials such as Florida cypress and warm, richly textured concrete blocks manufactured from native Ocala limestone. It is for these innovations that Twitchell is credited with being the founder of the Sarasota School of Architecture.

In 1941, a young draftsman named Paul Rudolph went to work for Twitchell. After completing his architectural studies at the Harvard Graduate School of Design under the tutelage of Walter Gropius, a European founder of the International style, Rudolph returned to Sarasota where he and Twitchell formed a partnership. The result made architectural sparks fly. Rudolph's design talent perfectly



## Selected Buildings of the Sarasota School

**The Alice Walters Beebe House**  
(Sarasota County Historic Register)  
1265 Tree Bay Lane, Siesta Key  
*Ralph and William Zimmerman, 1954*

**The Bennett House**  
3901 Riverview Boulevard West,  
Bradenton  
*Twitchell and Rudolph, 1950*

**The Cocoon House**  
(City of Sarasota Historic Register)  
3575 Bayou Louise Drive, Siesta Key  
*Twitchell and Rudolph, 1951*

**The Cohen House**  
101 Garden Lane, Siesta Key  
*Paul Rudolph, 1955*

**The Craig Residence**  
(City of Sarasota Historic Register)  
175 Morningside Drive, Lido Shores  
*Edward "Tim" Seibert, 1955*

**The Herron House**  
615 Alhambra Road, Venice  
*Victor Lundy, 1957*

**Sarasota Visitor Center**  
655 Plaza de Santo Domingo, Sarasota  
*Victor Lundy, 1956*

**Sarasota City Hall**  
1565 First Street, Sarasota  
*Jack West, 1966*

**The Umbrella House**  
1300 Westway Drive, Lido Shores  
*Paul Rudolph, 1953*

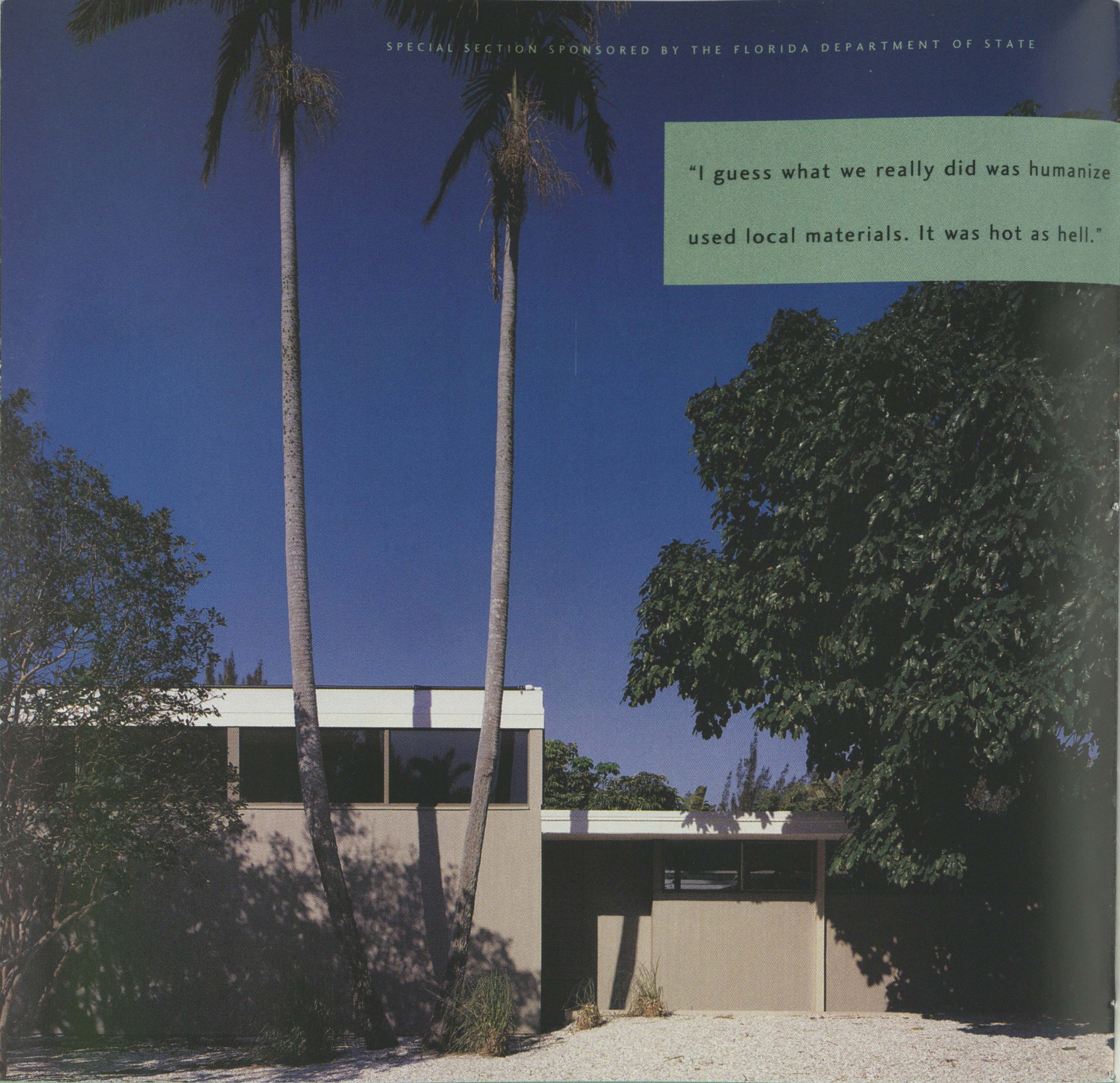
**Warm Mineral Springs Motel**  
12200 San Servando Avenue (U.S. 41),  
Warm Mineral Springs  
*Victor Lundy, 1960*

*Note: Please respect private property.  
View buildings from the street.*





"I guess what we really did was humanize  
used local materials. It was hot as hell."



THE CRAIG RESIDENCE, EDWARD "TIM" SEIBERT, 1955

complemented Twitchell's own Modernist creativity and construction ability. According to John Howey, author of *The Sarasota School of Architecture, 1941-1966*, "Rudolph's distinctive pen and ink renderings of their first projects were especially welcome in the architectural publications of that time."

Soon the pair's new work attracted the attention of the national press. In 1948, they were commissioned by the

Revere Quality House Institute, a division of Revere Copper and Brass, Inc., to design a Florida house on Siesta Key which would demonstrate that a house of quality design, materials and workmanship could be constructed at modest cost. Their design established the model for the classic 1950s Florida residence: a narrow one-story rectangle, often one-room wide for cross ventilation from glass jalousie windows, with

terrazzo floors, wide overhangs and top-lit interior courtyards. Eager to exploit new technologies, Rudolph in 1950 designed the Healy Guest House or "Cocoon" House on Siesta Key. This raised, single-room gem of a building was covered by a sloping concave or catenary roof sprayed with a special saran-vinyl plastic (its "cocoon"). The "cocoon" material had been developed by the U.S. Navy to mothball ships after the war.



## the Bauhaus. We threw in a little Frank Lloyd Wright and

GENE LEEDY DESCRIBING THE SARASOTA SCHOOL.

As the Cocoon House brought international attention to the Sarasota School, other young architects came to Sarasota eager to work in the Modernist style. Arriving in the 1950s were men such as Bert Brosmith, Mark Hampton, Gene Leedy, Victor Lundy, William Rupp, Edward "Tim" Seibert, Jack West and others. A great sense of architectural camaraderie bound many of them. They frequently gathered over lunch to exchange ideas. "I sort of like to think of it as Paris after the First World War," says Gene Leedy, "It was a great time." Recalls Tim Seibert, "We never realized that we were part of a 'Sarasota School of Architecture,'" he says, adding, "Did Michelangelo know he was creating the Renaissance?"

As the arc of Sarasota Modernism rose towards its zenith in the 1950s, on to the stage stepped what it needed most to thrive—a patron. That person was Phillip Hiss, a well-educated man of independent means, and an accomplished writer and photographer. A confirmed Modernist, Hiss came to Sarasota in 1948 and began to work on his own contemporary development, Lido Shores. To give his project added pizzazz, in 1953 he commissioned Paul Rudolph to design a speculative house for the development "to attract attention from the road and in the architectural journals." Rudolph did not disappoint him, designing an architectural icon of the Sarasota School, the Umbrella House. So named because of its wood-slatted parasol (lost in a storm many years ago), the house emanates an almost classical serenity about its poolside facade, yet remains an unmistakable member of the Sarasota School. It has been lovingly restored by its present owners, complete with period furnishings.

Hiss went on to carry the torch of Modernism in another way. Disgruntled with the poor quality of local schools, in 1953 he was elected a member of the Sarasota Board of Public Instruction. Later as chairman, he steered commissions for the construction of new schools to Sarasota School architects. With everything from sweeping, free-standing roofs to suspended sun-screens, these designs caught the attention of the national press. In 1959 *Architectural Forum* called them "the most exciting and varied group of new schools in the United States." Sadly, time has not dealt gently with these buildings. Many have been so extensively altered that they are hardly recognizable from their original designs.

The decline of the Sarasota School came almost as quickly as it began. Controversy surrounding one of its most nationally praised buildings, Paul Rudolph's 1959 Sarasota High School addition, was the trigger. While the architectural press loved it, teachers and the local press were not as kind. A backlash against the school board's entire building program and its "Bohemian" architecture followed. Paul Rudolph closed his Sarasota office in 1960 after becoming Dean of the College of Architecture at Yale in 1958. Bert Brosmith, Phillip Hiss and Gene Leedy also left Sarasota shortly thereafter. While a few architects stayed on and worked for a time in the spirit of the style, much of the market for its design had vanished.

Today, many of the best of the Sarasota School buildings still offer a glimpse of some of the best of 1950s modern American architecture. The threats to their preservation, however, are many. The individuality of their design and clean lines makes sensitive al-


terations or additions challenging. Many commercial and public buildings have already been badly altered, some irretrievably so. The residences—small buildings—do not easily accommodate today's lifestyles without major changes. The greatest threat is demolition. As real estate values in the area skyrocket, especially along the water where many residences are located, land values far exceed that of the Sarasota School buildings. "We really need," says David Baber, Sarasota County Historical Resources General Manager, "to do a better job of educating prospective buyers of these special buildings about their historical significance. We need to develop creative and flexible ways to assist property owners in preserving these treasures." The Florida Department of State's Division of Historical Resources is preparing a multiple property submission to streamline nomination of eligible Sarasota School buildings to the National Register of Historic Places. ■

## To Learn More

November 1-5, the Fine Arts Society of Sarasota will present *An American Legacy: The Sarasota School of Architecture Tour and Symposia*. This first-of-its-kind program will feature bus, boat and walking tours of Sarasota School properties as well as lectures and panel discussions. Contact the Fine Arts Society of Sarasota, P.O. Box 1432, Sarasota, Florida, 34230-1432, call 941.388.1400 or visit [www.finearts.bigstep.com](http://www.finearts.bigstep.com).

For reading, see the comprehensive and well-illustrated *The Sarasota School of Architecture, 1941-1966*, by John Howey (The MIT Press). Due to be published in October is *Paul Rudolph: The Florida Houses* by Christopher Domin and Joseph T. King (Princeton Architectural Press). The Sarasota County Department of Historical Resources' files contain a wealth of information on the Sarasota School. The county office at 701 Plaza de Santo Domingo is open Monday through Thursday 9 a.m. to 4 p.m. and Saturday 9 a.m. to 1 p.m. Call 941.316.1115 or visit [www.co.sarasota/historical\\_resources](http://www.co.sarasota/historical_resources).





A college campus imparts a sense of place as well as time. The tree-shaded, red brick campus of the University of Florida in Gainesville is rooted in more than 100 years of tradition. On September 26, 1906, the all-male University of Florida opened the doors of its two-building campus with an enrollment of 102 students. Today, the school is the state's oldest and largest public institution of higher learning. The campus spreads out over 2,000 acres with 850 buildings and an enrollment of over 45,000 students.

The university's oldest cultural resource is an aboriginal burial mound located near the Fredric G. Levin College of Law. Dated sometime after A.D. 950, its construction is credited to ancestors of the Potano Indians who inhabited the region during the 16th and 17th centuries. Excavation in 1976 under direction of the Florida State Museum led to the preservation of this ancient site and set a pattern for significant historic properties.

The University of Florida's first buildings were designed in the Collegiate Gothic style, an adaptation of the 19th-century Gothic Revival style. Rooted in the ideal of medieval English universities, the style recalls the traditional centers of learning where students and masters studied and lived together. Architects and academicians during the first half of the 20th century favored Collegiate Gothic, suggesting the permanence of educational institutions.

STORY AND PHOTOGRAPHY BY MICHAEL ZIMNY

# PRESERVING A SENSE OF PLACE

Preservation of this historic Gothic-styled campus is  
a priority of the University of Florida



Architect William A. Edwards between 1905 and 1925 laid out the original campus plan and designed the university's first classroom, dormitories, academic buildings, and the soaring pinnacles of the 1925 University Auditorium. Rudolph Weaver, first chairman of the School of Architecture and Allied Arts, followed Edwards as campus architect. Weaver continued in the Collegiate Gothic style during his tenure from 1925 to 1944. Through the mid-1950s, construction of Collegiate Gothic style buildings defined the campus seen today: red brick buildings with cast stone trim and ornament, intricate Gothic tracery, and steep tiled gabled roofs and dormers.

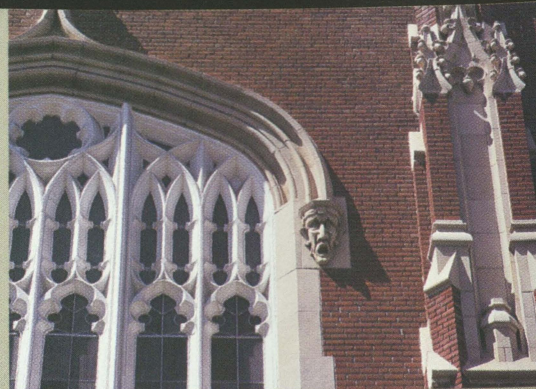
As decades passed, the campus was transformed into a lush, green oasis. Historic buildings, however, were not treated in the same way. By the 1960s, the university abandoned Collegiate Gothic in deference to modern architecture. Maintenance of historic buildings was deferred. Some abandoned, were left standing vacant for years.

By the 1970s, the symbolic visage of the wrecking ball stood at the school's front door. Plans emerged to demolish some of the oldest buildings, including four original structures from the 1910s—Anderson, Flint, Floyd and Peabody Halls. The first sounding of an alarm came from faculty members in history, architecture and law, among them professors Roy Hunt, Sam Proctor and Blair Reeves. In 1979, they suc-

ceeded in getting nine of the earliest buildings listed in the National Register of Historic Places. In 1989 the university's original 19-building campus was designated a National Historic District. While the school's attitude toward historic preservation softened in the early 1980s, nothing was done to restore the faded buildings to their former glory. Enter Willard Harrison. Harrison, who came to the university to head the College of Liberal Arts and Sciences, was dismayed by the condition of its badly aging campus. "I came to the University of Florida with the idea of going after these old buildings," he says, adding, "Any university that ignores its past can hardly be trusted with its future." Armed with this lofty ideal, Harrison went after the dollars to make it a reality. Between 1990 and 2000, his 10-year preservation crusade for the university raised \$6.5 million in private contributions and \$17 million in public funds. Harrison persuaded private contributors with fond campus memories that the preservation of these structures would make a lasting impact on the school. For public dollars, Harrison convinced the university administration to dedicate scarce Public Education Capital Outlay (PECO) dollars to the renovation of their historic buildings.

The 1912 Peabody Hall was the first of the four original academic buildings renovated at the University of Florida. It was completed in 1990 for \$2.1 million as part of the Criser Center for Student Services. Under Harrison's watch, 1912 Floyd Hall was renovated in 1992, thanks in part to a \$1.8 million gift from alumnus and citrus magnate Ben Hill Griffin, matched by the same amount in state grants. The project marked the first private donation to generate a state match for the renovation of a campus building. Griffin had attended agriculture classes in the building while a student at UF; today, it is named Griffin-Floyd Hall in his honor.

Today, the University of Florida is a leader in historic



## To Learn More

The University of Florida's National Register Historic District occupies the northeast corner of the campus at the intersection of West University Avenue and Southwest 13th Street. Guided campus tours originate at Criser Hall, Monday through Friday at 10 a.m. and 2 p.m. Saturday tours at 10:30 a.m. originate at the Reitz Union. Phone 352.392.1365 for information. A visitor parking lot in the historic part of campus can be entered from SW 13th Street at SW 2nd Avenue. Additional visitor parking can be found off University Avenue at North-South Drive near Ben Hill Griffin Stadium.

preservation among Florida's public institutions of higher learning. The school's work goes on. Through a \$500,000 renovation of the 1930s Banquet Hall, the original student dining room in the Florida Union now serves as a faculty center. Workmen are putting the finishing touches on the \$8 million renovation of Anderson Hall, built in 1913 as Language Hall. And work recently began on the \$10 million renovation of 1910 Flint Hall, which will be renamed Keene-Flint Hall in recognition of a \$3 million gift from Kenneth and Janet Keene. Of all of the university's early buildings, Flint Hall had suffered a particular ignominious fate, sitting vacant for 20 years and losing many of its prized architectural details in the process. Now it will be returned to its former grandeur. The 1919 Women's Gymnasium will soon be renovated, thanks in part to a generous gift from alumna Kathryn Chicone Ustler. "The more I thought about saving the gym and restoring it to practical use, the more excited I became about getting involved," she says. Her words must be music to Will Harrison's ears. ■





# ILLUMINATING MANUSCRIPTS

## Florida's Literary Scene

■ BY MARGARET BARLOW ■

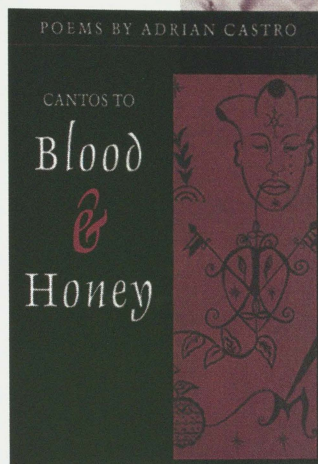
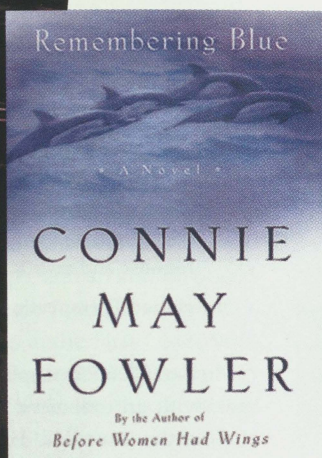
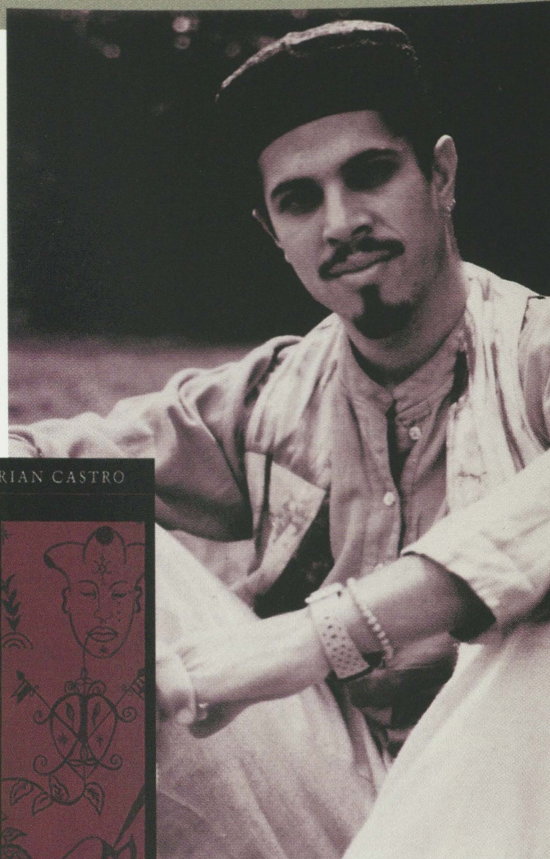
**F**lorida's literary history is rich and varied. The tropical light and hurricanes, exotic plants and coastal beauty, unknown in most of the United States, create an environment and culture that has inspired writers for centuries. In recent years, the popularity of contemporary writers like John D. MacDonald, Carl Hiaasen and Edna Buchanan has brought even more attention to the art of writing in and about life in the Sunshine State.





**LEFT: Connie May Fowler received a Florida Literary Fellowship in 1993 while working on her second novel.**

**RIGHT: Adrian Castro explores thoughts about exile and homelands. History, myth, and the migratory experience figure into the musical prose and poetry of his *Cantos to Blood & Honey*.**



**BELOW: The Florida Artists Hall of Fame recognized author and illustrator of children's books, Elaine (E.L.) Konigsburg.**

**L**ike most artists, writers cannot survive on inspiration alone. To practice their craft, they seek avenues of opportunity and support. The Department of State's Division of Cultural Affairs administers a variety of programs that recognize and encourage the development of creative writing talents in the state. Since 1976 the Florida Individual Artist Fellowships, which carry a stipend, have been awarded to dozens of writers of poetry, fiction, and children's literature. Through their fiction and poetry, their performances and self-reflections, Florida's Literary Fellows represent the variety of ways in which the written word can educate, inform, inspire and entertain.

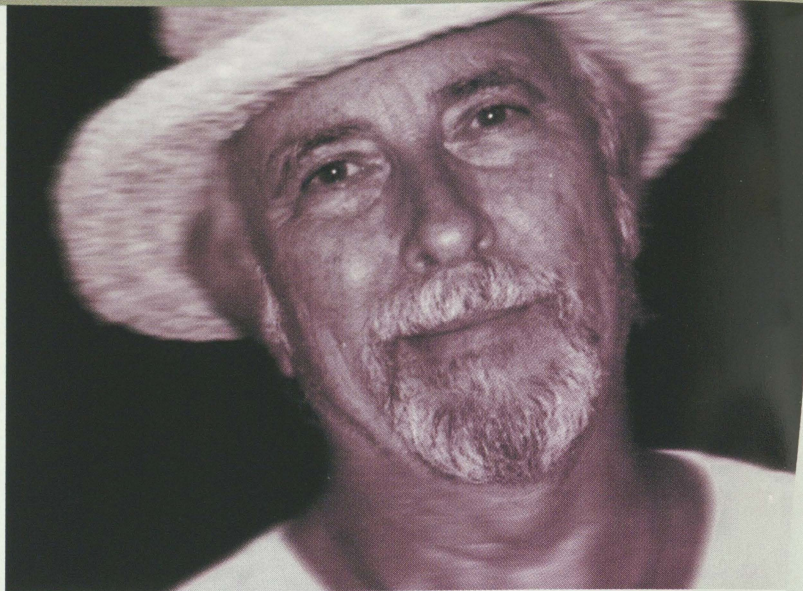
Connie May Fowler received a Florida Literary Fellowship in 1993 while working on her second novel. The author of bestsellers set in rural North Florida says of the program, "Without the literature fellowship, I would not have been able to conduct the careful, detailed research that proved to be the foundation upon which *River of Hidden Dreams* was written. The fellowship gave me the freedom, time, and knowledge needed in order to imbue my novel with the ring of truth. And for that I am forever grateful." Fowler's third book, *Before Women Had Wings*, a runaway hit that was made into a television movie, called attention to abused women and children. In her latest novel, *Remembering Blue*, Fowler again blends troubled souls with magical realism.

Documenting a less familiar view of South Florida life than that found in popular novels, the poetry of Adrian Castro explores thoughts about exile and homelands. Castro expresses his Afro-Caribbean identity through a rhythmic language that layers English with Spanish and Yoruba dialects and Cuban and African drumming. History, myth, and the migratory experience figure into the musical prose and poetry of his *Cantos to Blood & Honey*. Of the significance of his literary fellowship, he says, "In a time when funding is limited in the arts for individual artists, the fellowship grant provides relief — an oasis, and helps the artist feel their work is validated."





Readers can find  
some fine fiction  
and poetry by  
Florida writers to  
help while away a  
lazy summer's day.



**E**ven more important to Florida Literary Fellow Justin Spring than writing poetry is his dedication to helping young people, especially those "at risk," use poetry to express their pain. The founder and artistic director of the Sarasota Poetry Theatre developed Therapeutic Soulspeak to encourage self-expression, and since 1992 the program has helped hundreds of young people tap into their troubles. The works are available in print, but may also be downloaded from the *SoulSpeak* website.

The Florida Artists Hall of Fame has recognized several writers, but Elaine (E.L.) Konigsburg, inducted in 2000, is its only author and illustrator of children's books. The two-time Newbery Medal winner (1967, *From the Mixed-up Files of Mrs. Basil E. Frankweiler*; 1996, *The View from Saturday*) makes her home near Jacksonville. Konigsburg's belief that stories should speak to children's intelligence as well as their emotions has won her the devotion of several generations of readers. Her books are translated into 13 languages

and have been adapted for movies and television.

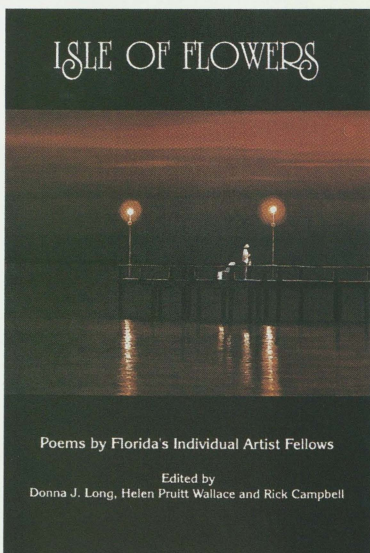
Numerous programs, presses and groups throughout the state provide support for writers year round. Since 1984, at Broward County Public Library in Fort Lauderdale, the Florida Center for the Book has sponsored activities that celebrate the state's literary heritage and promote books, reading, and libraries. The center's Florida Literary Map (available online) displays a surprising wealth of literary figures and landmarks, past and present.

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In Sarasota, Pineapple Press is a major publisher of Florida lore, with an extensive list that includes children's, fiction, and nonfiction titles. Likewise, the Gainesville-based University Press of Florida catalogue contains an impressive array of titles, including *Collected Poems: 1958-1998* by Florida's poet laureate, Edmund Skellings. Many smaller, not-for-profit publishers have also made their mark. Two Panhandle groups are typical of local publishers around the state. The West Florida Literary Federation publishes the *Emerald Coast Review*, and poetry chapbooks by its poet laureates. Stressing the preservation of local history, the South Walton Three Arts Alliance's publications include *The Way We Were: Recollections of South Walton Pioneers* and *Of Days Gone By: Reflections of South Walton County*.

Literary activities thrive near universities, where writers gather. Anhinga Press, founded in Tallahassee in 1972, gained national stature after establishing the national Anhinga Prize for Poetry. Two of its recent anthologies are *North of Wakulla*, a collection of area writers, and *Isle of Flowers: Poems by Florida's Individual Artist Fellows*. Anhinga's Florida Poetry Series has included volumes by Silvia Curbelo, Mia Leonin, James Brock, and Lola Haskins. Housed since 1999 at the Florida State University English Department, Fiction Collective Two (a successor to the original Fiction Collective, founded in 1974) is dedicated to publishing contemporary, risk-taking fiction. One of its charges is to keep the older works in print. Old treasures as well as new ones can be found in the FC/FC2 catalogue.

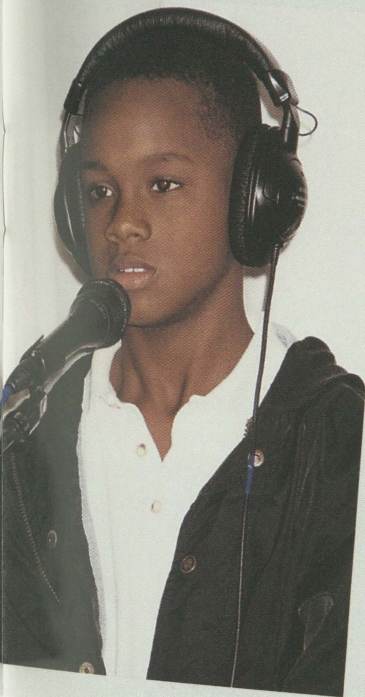
Jacksonville-based Kalliope, a women's collective, publishes a journal of women's literature and art and sponsors







**Therapeutic  
Soulspeak works  
are available in print  
and from the  
*SoulSpeak* website.**



readings, lectures, workshops, and an annual poetry contest. Kalliope also participates in the First Coast Writers' Festival. Held each May in Jacksonville, this is just one of Florida's many annual literary gatherings. In November, South Florida rolls out the red carpet for the hugely successful annual Miami Book Fair International. This three-day event, one of the nation's largest,

brings together nearly 300 exhibitors, 250 authors, a variety of children's programs, and much more. And at the nation's southernmost point, the Key West Literary Seminar has been a January tradition for over 20 years. Once home to such celebrities as Ernest Hemingway, Tennessee Williams, Elizabeth Bishop, and John Hersey, Key West still boasts a large literary community. Another annual event is the Florida Suncoast Writers' Conference, held each February on the University of South Florida-St. Petersburg campus. *Sunscripts* is a literary anthology culled from the conference participants' writings.

Still ahead is this year's Marjorie Kinnan Rawlings Writers Workshop: Writing the Region, scheduled for July 25-29 in Gainesville. Set in part at Rawlings's home at nearby Cross Creek, where she wrote *The Yearling*, aspiring writers gather to discuss creating regional characters and settings in their original works.

This is but a small sampling of the wealth of literary resources around the state. There is much to discover about Florida in writing. A visit to your local library or bookstore can be an enlightening adventure. ■



**The Miami Book Fair International brings together nearly 300 exhibitors, 250 authors, a variety of children's programs, and much more.**

## To Learn More

Florida Individual Artist Fellowship Program, Florida Department of State, Division of Cultural Affairs, The Capitol, Tallahassee, FL 32399-0250; 850.487.2980; [www.dos.state.fl.us](http://www.dos.state.fl.us).

Sarasota Poetry Theatre—Soulspeak, P.O. Box 48955, Sarasota, FL 34230, <http://augment.sis.pitt.edu/jms/>.

Florida Center for the Book, 100 South Andrews Ave., Fort Lauderdale, FL 33301; [www.seflin.org/fcb](http://www.seflin.org/fcb).

Pineapple Press, P.O. Box 3889, Sarasota, FL 34230; [www.pineapplepress.com](http://www.pineapplepress.com).

University Press of Florida, 15 NW 15th Street, Gainesville, FL 32611; [www.upf.com](http://www.upf.com).

West Florida Literary Federation, Pensacola Cultural Center, 400 South Jefferson, Pensacola, FL 32501; [www.westfloraliteraryfed.com](http://www.westfloraliteraryfed.com).

South Walton Three Arts Alliance, P.O. Box 2042, Santa Rosa Beach, FL 32459; [www.threeartsalliance.com](http://www.threeartsalliance.com).

Anhinga Press, P.O. Box 10595, Tallahassee, FL 32302; [www.anhinga.org](http://www.anhinga.org).

Fiction Collective Two, Box 1580, Department of English, Florida State University, Tallahassee, FL 32306; [www.fc2.fsu.edu](http://www.fc2.fsu.edu).

Kalliope and The First Coast Writers' Festival, Florida Community College at Jacksonville, 3939 Roosevelt Blvd., Jacksonville, FL 32205; [www.fccj.org/kalliope](http://www.fccj.org/kalliope).

Miami Book Fair International, Miami-Dade Community College, Wolfson Campus, 300 N.E. Second Avenue, Suite 1515, Miami, FL 33132-2204; 305.237.3258; [www.miamibookfair.com](http://www.miamibookfair.com).

Key West Literary Seminar, 3531 Eagle Ave., Key West, FL 33040; [www.keywestliteraryseminar.org](http://www.keywestliteraryseminar.org).

Florida Suncoast Writers' Conference, Florida Center for Writers, c/o Division of Lifelong Learning, University of South Florida, 4202 East Fowler Ave., MHH-116, Tampa, FL 33620; [www.cas.usf.edu/english](http://www.cas.usf.edu/english).

Marjorie Kinnan Rawlings Writers Workshop: Writing the Region, Gainesville Association for the Creative Arts, P.O. Box 12246, Gainesville, FL 32604; 1.888.917.7001.



# COQUINA

BY MICHAEL ZIMNY

and castles are part of any popular beach. Some are formed simply by overturned buckets. Some are whimsically crafted towers and turrets. Along Florida's East Coast from St. Augustine to Palm Beach over hundreds of thousands of years, nature fused tiny grains of sand into a sturdier compound—coquina—arguably one of Florida's most historic building materials.

Coquina is a soft, porous stone, a mixture of mollusk shell fragments and quartz sand, bound together by calcium carbonate. Shells of ancient sea creatures are often imbedded in the spongelike stone. Some coquina is nearly pure shell. Some is composed of mostly sand grains. Coquina formed when sand and shells accumulated in underwater offshore bars and sea levels were higher than they are today. When sea levels dropped during a glacial period 125,000 to 150,000 years ago, these bars were exposed to the elements. Rainwater dissolved the calcium carbonate and cemented the loose shell sediment. Most of Florida's coquina deposits are still covered by sand. Outcroppings can be seen today in places like Washington Oaks State Gardens at Palm Coast and Blowing Rocks Preserve in Jupiter.

Very durable and relatively easy to cut, coquina is suitable for various building types. Wood is easy to work with, but is far more perishable and subject to fire. Tabby, a mixture of lime, sand and shells, was produced as an early type of concrete in the mid-16th century, and often used interchangeably with the natural stone. Early clay brick construction in Florida began during the late 18th century. Concrete construction dates largely to the 1870s with the development of artificial cement (Portland cement).

Coquina, Spanish for "tiny shell," emerged as a building material during Florida's first Spanish period (1513-1763) at St. Augustine. As early as 1598, coquina was quarried on nearby Anastasia Island to construct a gunpowder storage magazine. Spanish manpower, engineering and tools in 1761 supported massive quarrying for Florida's largest and oldest coquina structure: the Castillo de San Marcos, today a National Monument.

During Florida's British period (1763-1783), Minorcans of the ill-fated Turnbull Colony at New Smyrna in 1764 constructed of coquina the foundations and lower walls of buildings in the colony. Upper walls were frequently of lighter construction, usually wood, tabby or wattle and daub (mud and sticks).

During Florida's American Territorial period (1821-1845), many sugar plantations were built throughout Northeast Florida and destroyed in 1836 during the Second Seminole War. Silent ruins today, the plantation sugar mills are some of the finest examples of coquina construction, with beautifully cut stone, fine, thin mortar joints, and precise lines. The early 20th century produced another smattering of coquina construction, much of it for foundation work. The Civilian Conservation Corps undertook the 1930 construction of several large-scale projects, most notably Daytona Beach's Bandshell and Clock Tower.



**LEFT: "Old Fort" at New Smyrna Beach.** Recent archaeological excavations suggest it was constructed as a circa 1768 warehouse.

**RIGHT: Castillo de San Marcos, St. Augustine.** Work on this solid coquina Spanish fort began in 1672 and was largely completed by 1695.



# INA

## FLORIDA'S NATIVE STONE



ONE OF FLORIDA'S OLDEST BUILDING  
MATERIALS, COQUINA WAS USED FOR  
EVERYTHING FROM FORTS TO BANDSHELLS.

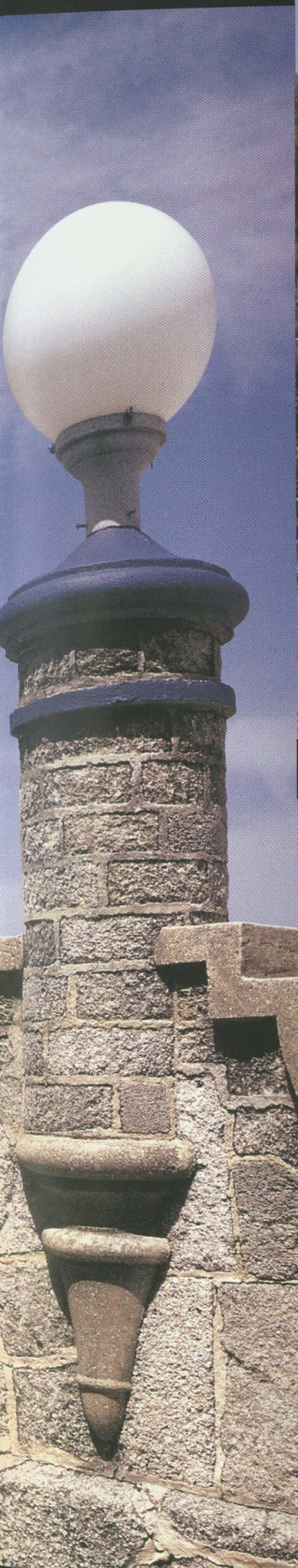


SPANISH FOR "TINY SHELLS," COQUINA IS FORMED BY THE POWER  
OF NATURE OVER HUNDREDS OF THOUSANDS OF YEARS.





Daytona Beach  
Bandshell and Clock  
Tower, Oceanfront Park



Spanish coquina well, Spanish Coquina Quarries, Anastasia Island

**T**oday, interest in this ancient stone and its preservation is growing. "Coquina is one of the few building stones in Florida and the first to be used for construction," says Walter Marder, preservation architect with the Florida Division of Historical Resources. Difficulties in coquina conservation and repair arise because there is much unknown about the stone, especially how it weathers. "Sometimes when a material like coquina begins to fail, the only reasonable treatment is to replace it," says David Ferro, Supervisor, Architectural Preservation Services Section and Deputy State Historic Preservation Officer with the Florida Division of Historical Resources. Finding suitable replacement coquina can be difficult because the density of the stone varies greatly and sources of the material are limited. As with other historic materials, the preservationist's task is frequently to arrest or slow the rate of the coquina's deterioration. Under certain circumstances, modern coatings or sealants may be used for this purpose, but care must be taken here so that other long-term complications don't arise as a result. Adds Ferro, "There are no magic treatments for a material like this. Sometimes the less we do to preserve it, the better." It is remarkable that so many coquina structures have survived. More than ever, the investigation and preservation of these elegant examples of our history should be a priority.

LEFT AND RIGHT: ERIC DUSENBERRY; CENTER: MICHAEL ZIMNY

## A COQUINA TOUR

### Bulow Plantation Ruins

(National Register of Historic Places, 1970)

S.R. S-5, 9 miles south of Bunnell

This 1831 coquina sugar mill typifies the highest degree of coquina quarrying and mason's craft. The mill was burned during the Second Seminole War of 1836 and never reconstructed.

### Castillo de San Marcos

(National Monument, 1966)

One Castillo Drive, St. Augustine

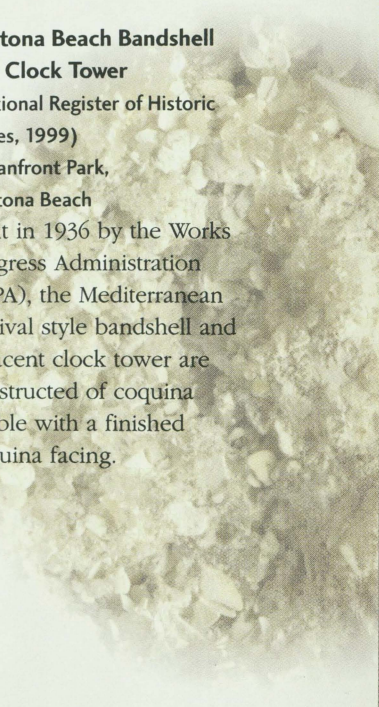
Work on this solid coquina Spanish fort began in 1672 and was largely completed by 1695. The stone's ability to absorb the impact of bombardment without damage made it an ideal material and helps to explain why the Castillo was never captured in battle.

### Daytona Beach Bandshell and Clock Tower

(National Register of Historic Places, 1999)

Oceanfront Park, Daytona Beach

Built in 1936 by the Works Progress Administration (WPA), the Mediterranean Revival style bandshell and adjacent clock tower are constructed of coquina rubble with a finished coquina facing.





## SOME OF FLORIDA'S MOST ALLURING COQUINA STRUCTURES ARE SUGAR



LEFT: Spanish Coquina Quarries, Anastasia Island; CENTER: New Smyrna Sugar Mill, New Smyrna Beach; RIGHT: Tarragona Arch, Daytona Beach.

#### **Dunlawton Sugar Mill**

(National Register of Historic Places, 1973)

Old Sugarmill Road east of S.R. 5A, Port Orange

This coquina structure, outfitted with a steam-driven mill, was constructed in 1835 and destroyed in 1836 during the Second Seminole War. Rebuilt in 1846, the mill operated sporadically until 1890, and eventually fell into disrepair.

#### **English Wharf**

South Riverside Drive and Clinch Street, New Smyrna Beach

The L-shaped wharf was constructed by Dr. Andrew Turnbull's Colony, which in 1764 began to ship produce to England and the Caribbean. Today, only a small portion of the rubble remnants of the wharf may be seen at low tide.

#### **New Smyrna Sugar Mill**

(National Register of Historic Places, 1970)

Canal Street and Old Mission Road, New Smyrna Beach

Constructed in 1830, this mill operated for only six years until it was destroyed during the Second Seminole War. Massive coquina arches feature extremely fine masonry work.

#### **"Old Fort"**

at New Smyrna Beach

North Riverside Drive and Julia Street, New Smyrna Beach

The extensive coquina foundation of the "Old Fort" dates from the heyday of Andrew Turnbull's New Smyrna Colony. It has been variously believed to be a church, Turnbull's home or evidence of a Spanish fort. Recent archaeological excavations suggest the "Old Fort" was constructed as a circa 1768 warehouse building.



## MILL RUINS.



### Spanish Coquina Quarries

(National Register of Historic Places, 1972)

S.R. A1A south of St. Augustine, Anastasia Island

Now part of the Anastasia State Recreation Area, Florida's oldest coquina quarries were established circa 1565 along the Matanzas River on Anastasia Island during Florida's first Spanish period. Coquina quarried here was barged across the river to St. Augustine.

### Tarragona Arch

Ponce de Leon Boulevard and Volusia Avenue (U.S. 92), Daytona Beach

This Mediterranean Revival style structure was constructed in 1924 as an entrance to a development by the Daytona Highlands Company. In recent years, a highway widening project required removal of one of two original arches and relocation of the remaining structure.

### To Learn More

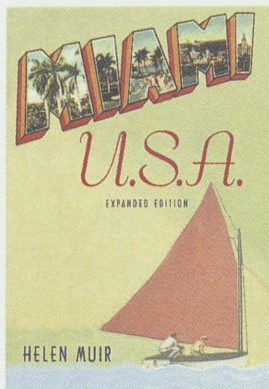
In late January 2000, the Florida Division of Historical Resources, in cooperation with the Florida Trust for Historic Preservation, the Castillo de San Marcos National Monument, and the National Park Service's National Center for Preservation Technology and Training, conducted a first-of-its-kind technical symposium in St. Augustine on the conservation and preservation of coquina. Copies of the proceedings of the symposium may be obtained by contacting David Ferro or Walter Marder at 1.800.847.7278 or on the Division's website at <http://dhr.dos.state.fl.us/bhp/download.html>. Also see *The Lost Art of Tabby* by Lauren B. Sickels-Taves and Michael S. Sheehan (Architectural Conservation Press) or visit the National Center for Preservation Technology and Training website at <http://ncptt.nps.gov/catalog/index.pl>.



## MIXED MEDIA

## IN PRINT

Our offerings for a good summer read begin with Helen Muir's *Miami, U.S.A.* (University Press of Florida, The Florida History and Culture Series). Muir's affectionate account of the history of

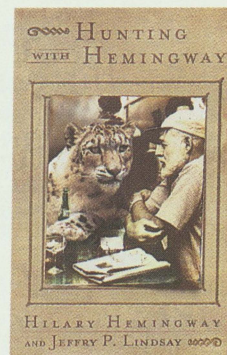


Miami first appeared in 1953 and has grown through several revisions into the definitive popular history of this remarkable city. Now updated through the 1990s, Muir brings the story of the frontier post transformed by the likes of

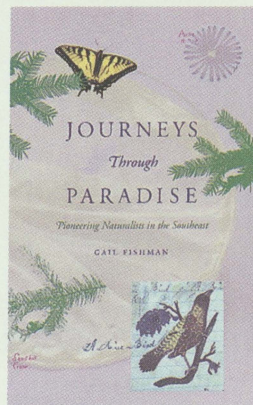
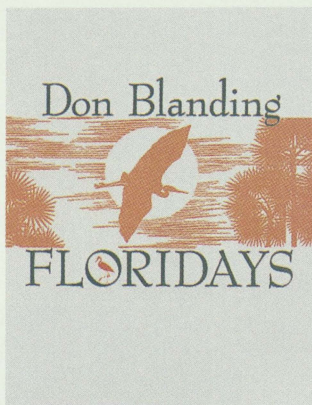
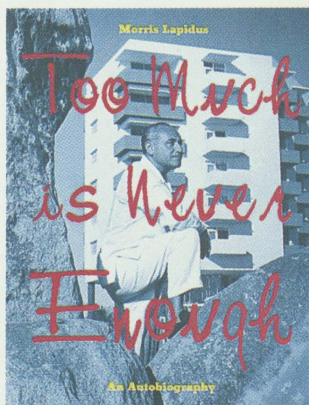
Flagler, Tuttle and a host of other near-legendary figures to a new century of readers. *Too Much is Never Enough*

(Rizzoli) is the engaging autobiography of the late architect Morris Lapidus, designer of Miami Beach's famed Fontainebleau and Eden Roc Hotels. This witty, highly entertaining account reads almost like a novel of the architectural profession in the 20th century, chronicling Lapidus' roots in set and costume design for the theater and the glamour that he brought to the most basic buildings. Derided for years, Lapidus is now considered a brilliant innovator and his work is praised and emulated by many of today's top architects and designers. Gail Fishman's *Journeys Through Paradise: Pioneering Naturalists in the Southeast* (University Press of Florida) profiles 13 men who explored North America's southeastern wilderness between 1715 and the 1940s, including John James Audubon, Mark Catesby, John and William Bartram, John Muir and Alvan

Wentworth. The book is also Fishman's personal travelogue as she experiences the landscape through their eyes and describes the changes that have occurred along the region's trails and streams. Don Blanding's *Floridays* is a collection of strikingly illustrated prose from a poet enamored with the Sunshine State. Originally published in 1941, this recent edition by The Peninsula Press is Blanding's only Florida title. Wry and witty, his words and images capture the wild beauty and diversity of his wife's subtropical home. *Hunting with Hemingway* by Hilary Hemingway and Jeffery P. Lindsay (Riverhead Books) extends the legendary storytelling powers of a singular American family. The book re-



counts a series of hunting tales told by Leicester Hemingway and provides a revealing portrait of Ernest Hemingway by his devoted younger brother. Like his famous brother, Leicester Hemingway committed suicide. In telling their tales, daughter Hillary shares her personal adventure of revelation and self-discovery.



## ONLINE: ON BOOKS



[www.seflin.org/fcb/](http://www.seflin.org/fcb/) is the website of the Florida Center for the Book. Established in 1984 and maintained by the Broward County Library, this site was the first affiliate of the Center for the Book in the Library of Congress. Florida Center for the Book celebrates the literary heritage of Florida by promoting books, reading and libraries. The website offers a variety of resources including the Florida Literary Map, links to related book and writers groups, a schedule of writers workshops, a calendar of literacy events and traveling exhibits, and information about the center's new three-year family literacy project, *Growing with Mother Goose*.



## SOUND & STAGE



### LONDON SYMPHONY ORCHESTRA HEADLINES 2001 FLORIDA INTERNATIONAL FESTIVAL

The summer sands of Daytona Beach will welcome the London Symphony Orchestra (LSO) when it returns to perform in the Florida International Festival, July 13 – 29. In just over two weeks, this year's festival offers almost 80 events ranging from music and dance to comedy and family favorites. The popular biennial festival brings everything from world-class per-

formances to free lectures and educational programs to the World's Most Famous Beach. Since 1966, Daytona Beach has been the Official American Summer Home of the London Symphony Orchestra.

This season, the LSO features favorite returning conductors Yan Pascal Tortelier, Andrew Litton and Marin Alsop. Patrons can choose from performances in the LSO Classical Series or LSO Pops Concerts, or enjoy popular performers Bob Newhart and Harry Connick, Sr. on the Festival Stage. The Mystical Arts of Tibet, the Arrogant Worms and the Limelighters offer a sample of the diversity of fare to attend and enjoy.

For more information, contact the Florida International Festival, Central Florida Cultural Endeavors, P.O. Box 1310, Daytona Beach, FL 32115-1310, 904.257.7790, ext. 2487; or visit their website at [www.fif-lso.org](http://www.fif-lso.org).



COURTESY FLORIDA INTERNATIONAL FESTIVAL

## ART SCENE



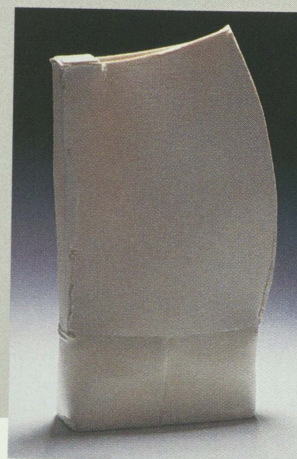
### CELEBRATING CLAY

**CLAY ROCKS!** Florida's State of the Ceramic Arts, featuring the works of 18 of Florida's finest ceramic artists, opens at the Florida Craftsmen Gallery in St. Petersburg on July 6. Artists working in both innovative and traditional expressions of contemporary ceramics were chosen, representing regions from the Panhandle to the Keys. The juried exhibition runs through August 24.

From the large, colorful works of Fort Myers sculptor Jean Cappadonna-Nichols, to the lush, tropical teapots of Miami's Bonnie Seeman and the transparent porcelain vessels of Orlando artist Georgina Holt, the exhibition promises to be a visual delight.

Florida Craftsmen Inc., is a statewide service organization serving craft artists from all over Florida. The Florida Craftsmen Gallery is located at 501 Central Avenue, in the Gallery Central area in the heart of downtown St. Petersburg. Gallery hours are 10 a.m. to 5:30 p.m., Monday through Saturday. For more information, call 727.821.7391 or visit their website at [www.floridacraftsmen.net](http://www.floridacraftsmen.net).

LEFT: *Memoria*,  
Bonnie Seeman;  
CENTER: *Beached with  
Typical Florida Landscape*,  
Jean Cappadonna-Nichols;  
RIGHT: *Dorado*,  
Georgina Holt.



COURTESY FLORIDA CRAFTSMEN GALLERY



ART IN  
UNFAMILIAR PLACES

## ■ THE ARTFUL TRUTH ■



Every day, children are bombarded with persuasive advertising messages designed to influence their attitudes and behavior. *The Artful Truth — Healthy Propaganda Arts Project* is an innovative arts education project in which Florida students learn to recognize and interpret messages that are conveyed through art, design and advertising. Students learn how the tools of visual communication, such as signs, symbols and logos, are utilized by deconstructing popular cigarette advertisements. Then, using the same advertising and design tactics, the students develop their own influential messages about tobacco use through the creation of original works of art. Student artwork has ranged from ceramics and printmaking to websites, videos, and opera performances. While each piece makes a unique statement and utilizes a different medium, all of the work shares a point of view in their underlying messages about tobacco use. Created by The Wolfsonian–Florida International University, the project, designed for 4th through 6th grade students, is funded by the Florida Department of Health, Division of Health Awareness and Tobacco.

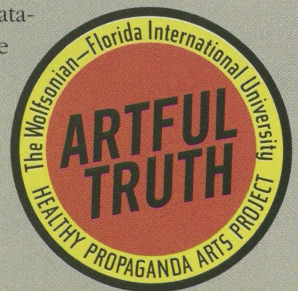
*The Artful Truth* artwork created and designed by students has been exhibited at The Wolfsonian and the Tampa Museum of Art. An exhibition catalogue, a CD-ROM and a website document the project. For more information, write The Wolfsonian–Florida International University, 1001 Washington Avenue, Miami Beach, FL 33139, phone 305.531.1001, or visit their website at [www.artfultruth.org](http://www.artfultruth.org).

#### *The Wheel of Truth, Interactive Display*

Holly Hill Elementary, Holly Hill

Instructor: Kimberly Sander

Artists: Joshua Gaither, Joan Evans, Latrisha Sampson, 4th and 5th graders





# CALENDAR

## SUMMER 2001

### Through July 15 Daytona Beach

Cuba Real. A photographic exhibition of Cuban people and their culture as seen through the lens of St. Augustine photographer James Quine. Museum of Arts and Sciences. (386) 255-0285

### Through July 15 Delray Beach

Quilt 21: American Art Quilts for the 21st Century. The first nationally juried exhibition to focus exclusively on art quilts by American quiltmakers. Cornell Museum of Art & History. (561) 243-7922

### Through July 29 Coral Gables

Theo Wujcik: A Retrospective, 1970-2000. Exhibition focusing on the career of this Florida painter and Master Printer. Lowe Art Museum. (305) 284-3603

### Through August 19 Miami

Martin Puryear: Sculpture. Eleven major works by the artist since his retrospective at the Art Institute of Chicago in 1991. Miami Art Museum. (305) 375-3000

### Through August 26 Boca Raton

Dennis the Menace. Meet cartoonist Hank Ketcham's irrepressible boy next door in this exhibition examining the art and the artist behind the Menace. International Museum of Cartoon Art. (561) 391-2200

### Through August 26 St. Petersburg

Beyond Adornment: Beads from Around the World. Nearly 50 types of loose and strung beads demonstrate the numerous ways in which beads function in cultures around the world. Museum of Fine Arts. (727) 896-2667

### Through August 26 West Palm Beach

The Photography of Alfred Stieglitz: Georgia O'Keefe's Enduring Legacy. Over 100 works of acclaimed photographer Alfred Stieglitz from the 1890s to 1935, including early European works, Lake George landscapes, New York cityscapes and portraits. Norton Museum of Art. (561) 832-5196

### Through September 4 Miami Beach

See America! Travel posters, books, decorative arts and ephemera prepared by federally commissioned programs of the nation's national parks and scenic wonders from the Great Depression. The Wolfsonian. (305) 531-1001

### Through September 6 Orlando

Suzanne McClelland: Enough Enough. Explores the everyday use of speech and its subsequent translation onto a surface through touch, color and space. Orlando Museum of Art. (407) 896-4231

### Through September 9 St. Petersburg

A Disarming Beauty: The Venus de Milo in 20th Century Art. Surrealist and contemporary artists' portrayal of this classical icon. Salvador Dali Museum. (727) 823-3767

### Through September 9 Winter Park

Portraits Then and Now. European and American portrait paintings, sculpture, drawings and prints from the 1500s to the 1900s. Cornell Fine Arts Museum. (407) 646-2526

### Through September 15 Sarasota

To the Dogs: Elliot Erwitt. Over 100 black-and-white photographs on the theme of dogs, reflecting the animals' source of amusement and mirror of the human condition. John and Mable Ringling Museum of Art. (941) 359-5700

### Through October 7 Gainesville

Ceramic National 2000. The 30th exhibition in this series, presenting a diverse survey of the current American ceramic scene at the turn of the millennium. Samuel P. Harn Museum of Art. (352) 392-9826

### July 7-September 16 Tallahassee

Florida Girls and Boys and Their Toys. Photographs of children at play in Florida between 1881 and 1971. Museum of Florida History. (850) 488-1484

### July 8-September 16 Tallahassee

Painters of Normandy. The early works of the pioneers of Impressionism from the collection of the



Musee des Beaux-Arts de Caen, including paintings by Monet, Millet, Courbet, Boudin and Vuillard. The Mary Brogan Museum of Art and Science. (850) 513-0700

### July 13-15 Coral Gables

International Mango Festival. Activities include tree and fruit sales, mango medics, sampling unusual cultivars, mango inspired culinary delights and a display of more than 150 cultivars with origins from around the world. Fairchild Tropical Garden. (305) 667-1651

### July 14-September 20 Fort Lauderdale

Humberto Castro. Multimedia retrospective examines the artist's use of highly textured canvases to address social and political issues by evoking mythological themes. Museum of Art. (954) 525-5500

### July 25-29 Gainesville

Marjorie Kinnan Rawlings Writers Workshop: Writing the Region. Workshops in fiction, publishing, drama, writing for children, the screen, nonfiction

### International Mango Festival, Fairchild Tropical Garden, Coral Gables

and more. Thomas Center and Cross Creek. (352) 378-9166

### July 27-January 20, 2002 Miami

Follow that Dream: Florida's Rock & Roll Legends. Exhibit traces Florida's gospel, jazz, R & B, folk and country artists of the 1950s to the rock and pop musicians of today. Historical Museum of Southern Florida. (305) 375-1492

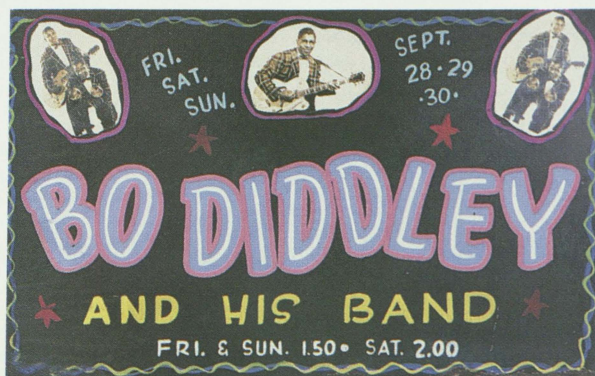
### July 28 DeLand

9th Annual Central Florida Railroad Show. Features an operating model layout plus all model gauges, kits and supplies. Thousands of pieces of railroad memorabilia such as lanterns, china, signs, timetables and books are for show and sale. Volusia County Fairgrounds. (407) 656-5056

### Follow that Dream:

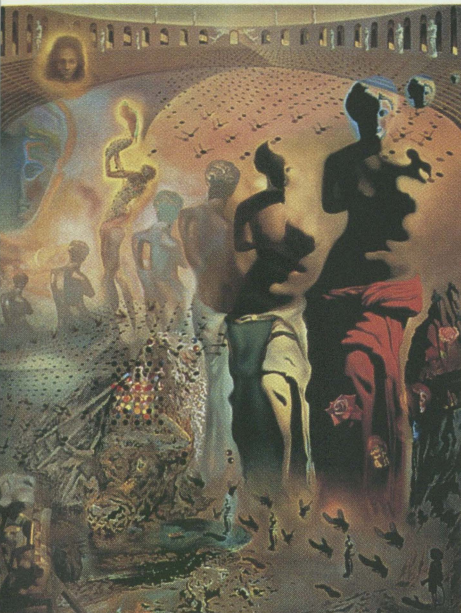
### Florida's Rock & Roll

Legends, Historical Museum of  
Southern Florida, Miami





# CALENDAR



*The Hallucinogenic Toreador,*

Salvador Dalí.

**A Disarming Beauty: The Venus**

de Milo in 20th Century Art,

Salvador Dalí Museum,

St. Petersburg

**August 4, 11 & 18**

**Sarasota**

Florida Playwright's Festival. Workshop productions of two full-length plays by Florida writers as well as the winning plays in the annual Florida Shorts contest. Florida Studio Theatre. (941) 366-9000

**August 18**  
**Delray Beach**

Bon Festival. Inspired by Obon, Japan's traditional three-day holiday honoring deceased ancestors. Includes rousing taiko drum performances, traditional Japanese folk dancing, food booths, shop stalls and fireworks. Morikami Museum and Japanese Gardens. (561) 495-0233

**August 19-20**  
**Cocoa**

6th Annual Fais Das-Dos Cajun Festival and Craft Show. Space Coast Pops. (321) 632-7445

**September 1-2**  
**Fort Lauderdale**

14th Annual Las Olas Art Fair. Top-rated juried arts and crafts show on Las Olas Boulevard. Features artists from throughout the United States. (954) 472-3755

**Native American Heritage Festival, Tallahassee Museum of History and Natural Science, Tallahassee**

**September 8-9**

**Jacksonville**

30th Annual Riverside Arts Festival. Juried fine art and crafts show, children's activities and a bus tour of the Riverside-Avondale Historic District. Riverside-Avondale Preservation, Inc. (904) 389-2449

**September 8-9**

**St. Augustine**

Days in Spain/Founders Day. Celebration of the founding of the nation's oldest city. Entertainment, Spanish dancing and games and a reenactment of the landing of Pedro Menéndez de Avilés at the Mission de Nombre de Dios. City of St. Augustine. (904) 825-1010

**September 12-November 11**  
**Boca Raton**

Carved Memories: Jewish Tombstones and the Photographs of David Gberman. A poignant photographic memorial to Jewish life and death and to the art of Jewish stone carving dating back to the 17th century. Boca Raton Museum of Art. (561) 392-2500

**September 13-October 31**  
**Miami**

Hispanic Heritage Festival. A month-long series of events including music, food festivals, sporting events, competitions and more. Hispanic Heritage Council. (305) 541-5023

**September 14-October 26**  
**St. Petersburg**

Ground Cover: Contemporary Quilts. Six fiber artists take the traditional definition of "quilt" to extremes through their use of color, materials and imagery. Florida Craftsman Gallery. (727) 821-7391

**September 15-November 11**  
**Orlando**

Grandma Moses in the 21st Century. More than 80 paintings highlight the development of Grandma Moses from the 1930s to 1961. Orlando Museum of Art. (407) 896-4231

**September 16-December 2**  
**Tampa**

Craft is a Verb: Selections from the Collection of the American Craft Museum. Presents the development of contemporary craft



since the late 1950s through more than 100 handmade objects in a variety of media. Tampa Museum of Art. (813) 274-8130

**September 20-November 11**  
**Coral Gables**

Classical Cities: Nineteenth Century Photographs of Greece and Rome. Fifty-six albumen and silver gelatin prints from the 19th century depict the timeless art and architecture of ancient Greece and Rome. Lowe Art Museum. (305) 284-3535

**September 22-23**  
**Tallahassee**

Native American Heritage Festival. Features Creek, Seminole and Miccosukee tribes. Crafts, food, games, dancing and more. Tallahassee Museum of History and Natural Science. (850) 575-8684

**September 22-January 6, 2002**  
**Miami**

Microbes: Invisible Invaders & Amazing Allies. Discover the ecology and biology of microbes and how they are being used to fight and prevent diseases. Miami Museum of Science. (305) 646-4200

**October 14-January 2, 2002**  
**Tampa**

The Shelby White and Levy Collection. View the cultural and artistic heritage of Spain through antiques and relics dating from the end of the 4th millennium B.C. to the 4th century A.D. Tampa Museum of Art. (813) 274-8130

**October 15-November 10**  
**Fort Lauderdale**

Fort Lauderdale International Film Festival. Screening of more than 100 films, seminars, workshops and more. Broward County Film Society. (954) 760-9898

**October 20-21**  
**Homeland**

11th Annual Storytelling Festival. Storytellers from all over the state participate in this annual event. Homeland Heritage Park. (863) 533-7469

**October 27**  
**Perry**

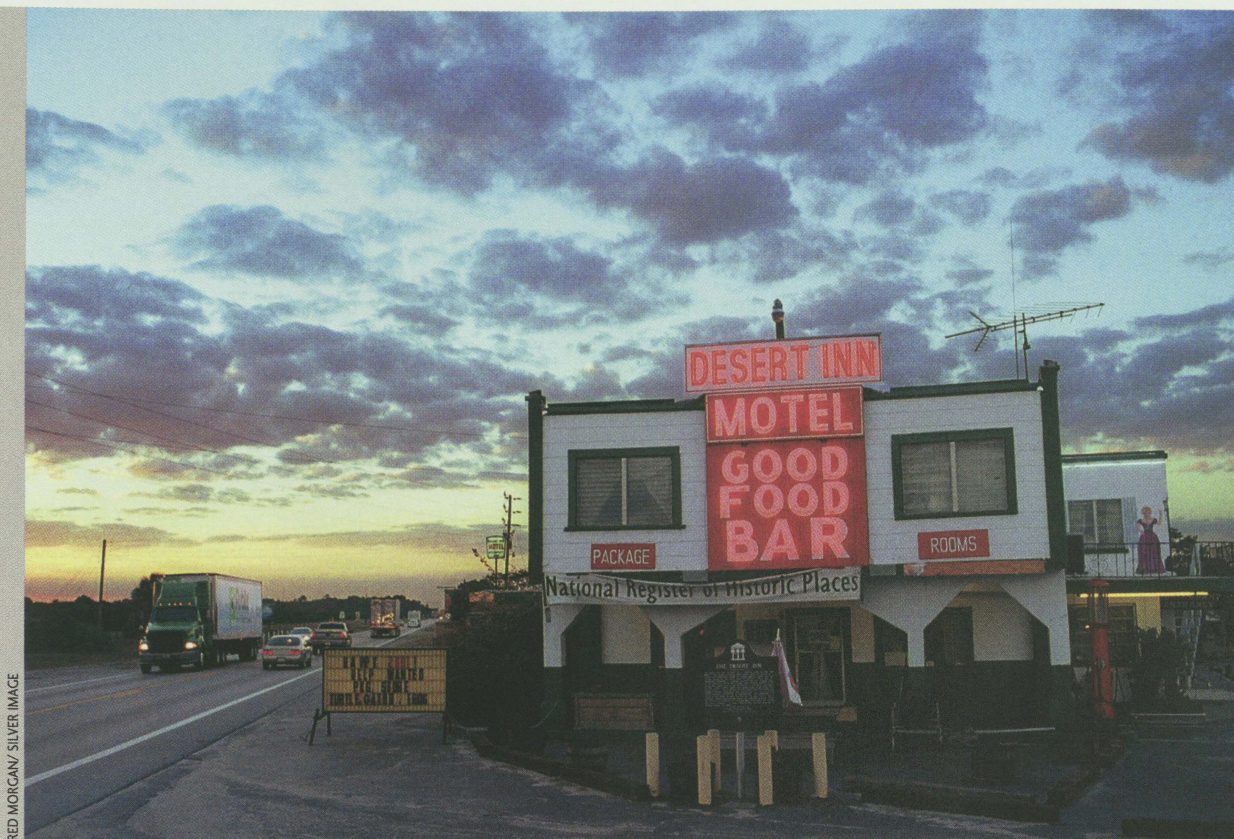
46th Annual Florida Forest Festival. Celebrates the forest industry and Florida's natural woodlands. (850) 584-8733



**Carved Memories: Jewish Tombstones and the Photographs of David Gberman, Boca Raton Museum of Art, Boca Raton**



# ON A ROAD LESS TRAVELED



RED MORGAN/ SILVER IMAGE

## ■ THE DESERT INN AT YEEHAW ■

BY MICHAEL ZIMNY

A historic roadside oasis, Yeehaw Junction's Desert Inn stands on a road *truly* less traveled, worlds removed from the land of Disney and the Space Coast. The nearby Florida Turnpike has taken most of the traffic from U.S. 441 between Orlando and Miami, but a quick detour at the Yeehaw Junction exit will take you to this reminder of Florida's pioneer days.

The Desert Inn is part of a still wide-open landscape, reminiscent of the high plains of the West. Squint hard here and you can almost imagine Florida cowboys driving their herds of cattle northward across the open range well into the 20th century. According to oral tradition, the inn was built sometime in the mid-1920s by E. P. "Dad" Wilson at the crossroads of two wagon roads about three miles west of the Florida East Coast Railroad depot at Yeehaw. Cowmen traveling light over the palmetto prairie would have found the inn an inviting oasis, its dining room offering a welcome alternative to their own camp cooking, and its bar and second story dancehall a popular place to frolic. Loggers cutting timber in the surrounding pinelands and Indians from the Seminole and Miccosukee reservations also enjoyed the inn's hospitality.

Cattle drives across Florida continued until 1949 when the State Legislature passed the so-called "No Fence Law," effectively ending the days of the cowboy at the Desert Inn. However, by this time increasing tourist traffic along the much-improved U.S. 441 brought a new clientele to the inn, offering the only place for food and a fill up for miles around. Today, the building is still painted white with green trim, the corporate logo colors of Sinclair Oil gasoline which it dispensed through much of its history. Further recognition of its historic significance came in 1994 when the inn was listed in the National Register of Historic Places. Today the Desert Inn still stands, serving up everything from frog legs to homestyle pies, along with special events throughout the year.

*The Desert Inn is located at the intersection of U.S. 441 and S.R. 60, about 70 miles south of Orlando via Florida's Turnpike, Yeehaw Junction exit. Call 407.436.1054 or visit their website at [www.desertinnrestaurant.com](http://www.desertinnrestaurant.com) for more information.*



# IN UPCOMING ISSUES...

## ■ KNOTT HOUSE

Built in 1843, the Knott House is one of Tallahassee's most historically significant houses. Trace its history and tour the white-columned landmark, restored to its 1928 splendor.

## ■ WOLFSONIAN

In the heart of Miami Beach's historic Art Deco district, The Wolfsonian-FIU Museum invites visitors to explore the material culture of the past to better understand its relevance to the present.

MICHAEL ZIMNY



Knott House, Tallahassee

RICHARD SEXTON



Wolfsonian-FIU Museum,  
Miami Beach

FLORIDA

# History & the Arts

R.A. Gray Building • 500 South Bronough Street  
Tallahassee, Florida 32399-0250